

CODE SWITCHING USED IN A PLAY (BETWEEN COLORED& WHITE PEOPLE)

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Abstract : Code switching known as the use of two or more languages in conversation has long been a topic of interest in linguistics. Investigation on code switching has been accomplished by many researchers from varied disciplinary backgrounds in a variety of contexts. The objectives of this article were to describe the type of code switching that occurred in play between black speaker using black English and white speaker employing standard English, to know the factors influencing code switching, and to recognize the type of code choice occurring in that play. Descriptive analysis was used as the method of this article. The data used in this article was from the play entitled FLORENCE which was released in 1950. The characters in the play were colored and white people in Southern America. The result of this article showed that intra-sentential switching dominated the conversation between the colored and white people in that play; situation, participant, and key were factors considered by the speakers in conversation; metaphorical code switching dominated the code choice in that play.

Keywords : Code Switching, Intra-sentential Switching, Metaphorical Code Switching

INTRODUCTION

Code switching is also viewed as a bilingual/multilingual practice that is used not only as a conversational tool but also as a way to establish, maintain and delineate ethnic boundaries and identities. As a social process, code switching has been understood to provide multilinguals with “a resource for indexing situationally salient aspects of context in speakers’ attempts to accomplish interactional goals” (Heller, 1988:3).

Furthermore Gardner-Chloros (2009:4) assert “such varied combinations of two or more linguistic varieties occur in countless bilingual societies and communities, and are known as code-switching”. It refers to the use of several languages or dialects in the same conversation or sentence by bilingual people. It practically affects everyone who is in contact with more than one language or dialect, to a greater or lesser extent. Blackish, Franglais, Chinglish, Spanglish are the examples of mixed talk from numerous local names (Gardner-Chloros, 2009).

From the explanation about combination of two or more varieties, some linguists or language researchers, therefore, define the meaning of code-switching. Then Milroy and Muysken (1995:7) define codeswitching as “the alternative use by bilinguals of two or more languages in the same conversation”. It means that code switching occurs in people who are able to speak more than one language since they have some options to change one

language to another language. Besides changing from one language to another language, people switch back and forth between dialects or situations. It denotes that code switching can occur in monolingual people. Likewise, Gumperz (1982:59) defines the term as “the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems”.

As a result, being monolingual, bilingual, or multilingual communities encourage people to utilize code switching based on its possible functions. Apple and Muysken in Gross (2009) propose five functions for code switching, namely as referential function by compensating speaker’s lack of knowledge in one language, directive function by including or excluding the listeners, expressive function by identifying the speaker’s mixed cultural identity, phatic function by indicating the tone change, and metalinguistic function by commenting on the language involved.

A. *Types of Code Switching*

The use of code switching which occurs in a conversation has a few different ways. It can happen from one sentence to the next, within a sentence from phrase to phrase, or one word at a time. Based on the occurrence of code switching above, it can be classified into two, inter-sentential and intra-sentential. Romaine (1995:122) says “*Inter-sentential switching* involves a switch at a clause or sentence boundary, where each clause or sentence is in one language or

another". For example, if you're telling a story in language A about something that was said in language B, you might quote someone in language B because they were speaking in that language.

- My mother hugged me and whispered, "jaga diri baik-baik." (Take care of yourself, my daughter). Inter-sentential code switching might also be used to emphasize a particular sentence, or to more accurately convey meaning when sufficient words or idioms do not exist in the other languages. Moreover, Romaine (1995:123) describes "Intra-sentential switching" as switching of different types within the clause or sentence boundary. This can mean changing languages for a phrase or for just one word (which is also called "tag-switching").
- Saya baru saja membeli *mouse* untuk komputerku. (I just bought mouse for my computer.) Referring to the division above, it can be concluded that switching within the sentence is classified as intra-sentential while switching between sentences as the relevant unit for analysis is inter-sentential.

B. Factors of Code Switching

Besides types of code switching, there are various factors which are involved in code switching. The factors are abbreviated into ethnography of SPEAKING (Hymes in Fasold, 1990). Ethnography of a communicative event is a description of all the factors that are relevant in understanding how that particular communicative event achieves its objectives. Hymes uses the word SPEAKING as an acronym for the various factors which he considers to be relevant.

1. S stands for Setting and Scene.
Setting refers to the time and place of a speech act and, in general, to the physical circumstances, while scene is the "psychological setting" or "cultural definition" of a scene, including characteristics such as range of formality and sense of play or seriousness.
2. P stands for Participants.
It refers to speaker and audience. Linguists will make distinctions within these categories; for example, the audience can be distinguished as addressees and other hearers.
3. E stands for Ends.

It relates to purposes, goals, and outcomes.

4. A stands for Act sequence.
It refers to form and order of the event.
5. K stands for Key.
It relates to clues that establish the "tone, manner, or spirit" of the speech act.
6. I stands for Instrumentalities.
It covers forms and styles of speech.
7. N stands for Norms of interaction and interpretation.
It talks about social rules governing the event and the participants' actions and reaction.
8. G stands for Genre.
It is the kind of speech act or event; for the example, the kind of story. Different disciplines develop terms for kinds of speech acts, and speech communities sometimes have their own terms for types.

C. Code Choice

Afterward, Blom and Gumperzas cited in Boztepe (p.11) make a distinction of types of code choice into situational code-switching and metaphorical code-switching. More specifically, code switching varies according to the situation (situational code switching) and within a conversation (metaphorical code switching).

1. Situational code-switching occurs when participants redefine each other's rights and obligations. There are situational parameters such as participant constellation, topic, mode of interaction, etc., that allow one to predict language choice; there is a "simple almost one-to-one relationship" between extra-linguistic parameters and the appropriate language for this situation.
2. Metaphorical code-switching, on the other hand, is triggered by changes in topic rather than the social situation. Under the metaphorical category, Code switching varies according to discourse function (e.g., to include or exclude someone from a conversation, to convey intimacy, or to emphasize a message). From the explanation above, this article covers three objectives. They are: 1) to describe the type of code switching that occurred in play between black speaker using black English and white speaker employing standard English; 2) to know the factors influencing code switching; 3) to

recognize the type of code choice occurring in that play.

METHODOLOGY

This article used descriptive analysis by using data from a play written by an African-American actress, playwright and drama theorist, Alice Childress in 1950. This article attempts to see the sociolinguistic analysis of code switching, particularly the conversation between colored and white people. The intention of using descriptive analysis in language study is to describe and explain certain language phenomena based on the observed data which then result kinds of description, explanation, and even prediction.

The data collection was taken from the conversation between colored and white people in the play entitled Florence. The setting of this play was in Southern America which the other primary population is made up of the African-American descendants.

Dealing with the method to accomplish the analysis, the writer introduced several procedures to achieve the three objectives stated in introduction above. The first procedure was employed as a preliminary step in gathering the data. The writer read the conversation between the colored and white people in the play.

The second procedure was to describe the type of code switching that occurred in the play between black speaker using black English and white speaker employing standard English. From 261 lines of conversation collected at the first procedure, the data

collected, then, were sorted to separate whether they are categorized as inter-sentential switching or intra-sentential switching.

The third procedure was to know the factors influencing code switching by classifying the 261 lines of conversation based on the acronym of SPEAKING. Based on the data sorted, there were 8 factors of code switching that would be used to analyze the data, namely setting and scene, participants, ends, act sequence, key, instrumentalities, norms of interaction and interpretation, and genre.

The fourth procedure was to recognize the type of code choice occurring in that play through analyzing the situation and conversation in that play. The explanation enabled the writer to discover the relation between extra-linguistic parameters and the proper language for certain situations and also to determine the influence of changes in topic

RESULTS AND DISCUSSION

The data which are going to be analyzed is from a play titled FLORENCE written by Alice Childress, an American Negro in 1950. This play is talking about the “white” and the “colored” people. The setting of the play is in a railway station waiting room in Southern America.

The conversation occurred between the White and the Colored has code-switching, especially switching from Black English dialect to Standard English dialect and vice versa.

The following is the analysis of some utterances occurred in the play.

EXAMPLE 1:

1	Marge	You didn't have to get here so early mama. Now you got to wait!
2	Mama	If I'm goin' someplace....I like to get there in plenty time. You don't have to stay.
3	Marge	You shouldn't wait 'round here alone.
4	Mama	I ain't scared. Ain't a soul going to bother me.
5	Marge	I got to get back to Ted. He don't like to be in the house by himself. <i>(She picks up the bag and place it on the bench by Mama)</i>
6	Mama	You'd best go back. <i>(Smiles)</i> You know I think he misses Florence.
7	Marge	He's just a little fellow. He needs his mother. You make her come home! She shouldn't be way up there in Harlem. She ain't got nobody there.

The two speakers above are colored people. They are mother and daughter. Mama

or Mrs. Whitney is a middle-aged Negro woman while Marge is Mrs. Whitney's

daughter. She is a young Negro woman about 21 years old. They use Black English dialect.

From the conversation above, they do *intra-sentential switching* which is switching Black English dialect by putting a phrase or one word of Black English dialect in the middle of their sentences. The features of Black English has been highlighted in the table.

Based on the ethnography of SPEAKING, the two colored people above do code switching because the setting is informal, the participants, particularly in P1 and P2, have close relationship and come from the same ethnic.

Based on Bloom and Gumperz's theory, the two colored people above do metaphorical code-switching in which they convey intimacy.

EXAMPLE2:

58	Porter	(<i>Offstage</i>). Hello, Marge. What you doin' down here?
59	Marge	I came to see Mama off.
60	Porter	Where's she going?
61	Marge	She's in there; she'll tell you. I got to get back to Ted.
62	Porter	Bye now.....Say, wait a minute, Marge.
63	Marge	Yes?
64	Porter	I told Ted he could have some of my peaches and he brought all them Brandford boys over and they picked 'em all. I wouldn't lay a hand on him but I told him I was gonna tell you.

The two speakers above are also colored people. Porter here is an old black man about 50 years old. They already know each other. However, they also do *intra-sentential switching* by putting some words or phrase of Black English in the middle of their sentences or utterances.

According to the ethnography of SPEAKING, the conversation occurs in informal situation and both of the participants have known each other and have come from the same ethnic that is why they do code switching in dialect.

Based on Bloom and Gumperz's theory, the two speakers also do metaphorical code-switching that showing intimacy.

EXAMPLE 3:

68	Porter	(<i>Smiles....glances at Mama as he crosses to white side and begins to mop</i>). How d'ye do, Mrs. Whitney..... you going on a trip?
69	Mama	Fine, I thank you. I'm going to New York.
70	Porter	Wish it was me. You gonna stay?
71	Mama	No, Mr. Brown. I'm bringing Florence.....I'm visiting Florence.
72	Porter	Tell her I said hello. She's a fine girl.
73	Mama	Thank you
74	Porter	My brother Bynum's in Georgia now.
75	Mama	Well now, that's nice.
76	Porter	Atlanta.
77	Mama	He goin' to school?
78	Porter	Yes'm . He saw Florence in a Colored picture. A moving picture.

The example shows the intra-sentential switching between Black English and Standard English dialect. The man (the porter) keeps using and inserting Black English words in his utterances. The man thinks that the situation is informal. The man feels he has known well his

interlocutor and they have the same ethnic. Both of them are middle-aged Negroes. He does code switching because the situation and participant support him to do that. In fact, code switching occurred in this conversation shows the intimate relationship between them.

Consequently, the intimacy between them refers to the metaphorical code-switching.

EXAMPLE 4:

⁹⁸	Mrs. Carter	<i>(A white woman.....well dressed, wearing furs and carrying a small, expensive overnight bag. She breezes in....breathless.....flustered and smiling. She addresses the porter as she almost collides with him).</i> Boy! My bags are out there. The taxi driver just dropped them. Will they be safe?
⁹⁹	Porter	Yes, mam. I'll see after them.
¹⁰⁰	Mrs. Carter	I thought I missed the train.
¹⁰¹	Porter	It's late, mam.
¹⁰²	Mrs. Carter	<i>(Crosses to bench on the White side and rests her bag).</i> Fine! You come back here and get me when it comes. There'll be a tip in it for you.
¹⁰³	Porter	Thank you, mam. I'll be here. <i>(As he leaves)</i> Miss Whitney, I'll take care of your bag too.
¹⁰⁴	Mama	Thank you, sir.

This example is different from the previous examples. The two middle-aged Negroes automatically switch their code to Standard English because there is another participant, in this case Mrs. Carter, who comes from the different ethnic. Mrs. Carter is a white woman. The presence of the white

woman also changes the informal situation between the two Negroes into semi formal. From the conversation above, it shows that all of them use Standard English. It also shows that the two colored people do not know well the White. Both situation and participant force the two colored people to switch the code from Black to Standard one.

EXAMPLE 5:

¹⁴⁹	Mrs. Carter	<i>(Sincerely).</i> Tears roll down her cheeks as she says.....almost! almost white....but I'm black! I'm a Negro! And then..... <i>(Turns to Mama)</i> she jumps and drowns herself!
¹⁵⁰	Mama	<i>(Opens her eyes. Speaks quietly).</i> Why?
¹⁵¹	Mrs. Carter	She can't face it! Living in a world where she almost belongs but not quite. <i>(Drifts upstage)</i> Oh it's so....so....tragic.
¹⁵²	Mama	<i>(Carried away by her convictions.....not anger.....she feels challenged. She rises).</i> That ain't so! Not one bit it ain't!
¹⁵³	Mrs. Carter	<i>(Surprised).</i> But it is!
¹⁵⁴	Mama	<i>(During the following she works her way around the railing until she crosses about one foot over to the white side and is face to face with Mrs. Carrter).</i> I know it ain't! Don't my friend Essie Kitredge daughter look just like a German or somethin'? She didn't kill herself! She's teachin' the third grade in the colored school right here. Even the bus drivers ask her to sit in the front seats cause they think she's white!.....an.....an.....she just says as clear as you please....."I'm sittin' where my people got to sit by law. I'm a Negro woman!"
¹⁵⁵	Mrs. Carter	<i>(Uncomfortable but not knowing why).</i>But there you have it. The exception makes the rule. That's proof!
¹⁵⁶	Mama	No such a thing! My cousin Hemsly's as white as you!.....an'.....an' he never.....
¹⁵⁷	Mrs. Carter	<i>(Flushed with anger.....yet list.....because she doesn't know why).</i> Are you losing your temper? <i>(Weakly).</i> Are you angry with me?

This conversation occurs between colored woman and white woman. First of all, the colored woman keeps using Standard English

to the white woman but the colored woman switches the code into Black English dialect

when her mood changed. The key becomes the main factor in this example. It can be seen on the conversation above in which the tone of the colored woman shows her confidence and confrontation to the white woman. The colored woman feels offended by the white woman. Although the colored woman uses Black English in her utterance, the White woman keeps using the Standard one.

CONCLUSION

The play which shows the conversation between the Colored, in this case the Black and the White is dominated by intra-sentential switching. It is switching dialects in the middle of a sentence by putting a phrase or a word of Black English in the middle of Standard English.

The code switching which occurs in the play is mostly done by the Colored/the Black people. Their consideration in doing code switching is the situation, the participant, and even the key. Those factors become crucial in encouraging people to switch one code to another code.

The code switching in the play above takes place frequently in semi-formal or informal situation. The participants as the agent of the code switching in the play have known well each other and have come from the same background and the same ethnic, in this case Black American. The unique one is the key or the tone becoming the trigger of code switching in the play above. The colored people can automatically switch the code if they are offended by others.

Finally, speakers use communicative codes in their attempts (linguistic or paralinguistic) to communicate with other language users. Listeners use their own codes to make sense of the communicative contributions of those they interact with. Listeners may need to shift their expectations to come to a useful understanding of speakers' intentions. Similarly, speakers may switch the form of their contributions in order to signal a change in situation, shifting relevance of social roles, or alternate ways of understanding a conversational contribution. In other words, switching codes is a means by which language users may contextualize communication.

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